

THE MAGIC LANTERN GAZETTE

Volume 4
Number 1

Spring
1992



THERE IS STILL TIME TO REGISTER FOR THE 1992 CONVENTION

But you must HURRY! The hotel will be holding a group of rooms for the society for only a few more days. You must make your reservations by May 22, 1992. The hotel is right across the street from where the convention will be held. Call for reservations at Seven Oaks Hotel / Convention Center, 1-800-346-5866

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1992
CONVENTION
San Antonio
Texas



ORIGINAL
PURPLE INK

The Magic Lantern
Castle

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Convention cont.

The convention will have a diversified agenda of shows, demonstrations, show and tell, question and answer period, auction, and lectures. One special treat will be a demonstration of illumination devices used in lanterns. Also there will be a tour of San Antonio. Remember the dates June 19, 20 and 21.

Sales table space will be available at no charge. Please let Jack know if you need a sales table.

Do you have one of those questions you've wanted to ask the experts? Is there a comment you want to pass on to the membership? Is there something you want to sell, trade or want? The convention is a perfect time to communicate with your fellow members and the officers of the society drop a note or card to Jack Judson at 445 Burr Road, San Antonio, TX 78209. Mail soon enough to reach the convention by June 18th. Or better yet come with your question!

There will be an election of officers at the convention at the convention. Enclosed in this bulletin is a ballot card for voting. There is a space for write-in candidates if you wish to vote for other than those running. **All ballot cards must be received in Texas by June 18, 1992 to be tallied by the Secretary/Treasurer and combined with the vote at the convention.**

A registration blank is included in this issue, there is still time to register for attending the convention.

Another topic of interest to the officers of the society is goals and ideas for the coming years. Some areas to consider are:

- Membership Enrollment
- Publications (Reprints)
- International Society (Yes / No)
- Conventions
- Local Group Formations
- Material for The Gazette



A CHAPTER ON LANTERN SLIDES AND TRANSPARENCIES

From
Elementary Photography
By
Gilford G. Quarles, Ph.D.
1940

One is all too familiar with the itinerant lecturer and his box of slides and in fact is likely to heave a sigh of resignation upon seeing an after-dinner speaker prepared to illustrate his highly educational harangue by these well-worn means. The value of lantern slides for reporting data and describing apparatus to scientific meetings is well known, of course, but most people are thoroughly convinced that the use of lantern slides should be confined by law to this last field if not outlawed altogether.

Chapter on slides cont.

But those who feel this way are overlooking an excellent opportunity for photographic expansion—expansion that will bring as rich rewards to the photographer and his friends as any one is apt to find. If pictures are worth looking at—of course, they are worth showing—but if they are worth looking at, there is a great deal of pleasure in showing them by means of slides and a projector, potentially a much more sociable method than merely passing around a number of paper prints.

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Lantern slides—and transparencies in general—are far superior to paper prints for showing pictures, for they can show a much greater range of tones with greater detail and finer tonal gradation than any paper print. Most people have probably looked at a negative and noted the wealth of detail that can be seen but cannot be

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The Gazette

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Correspondence should be addressed to:

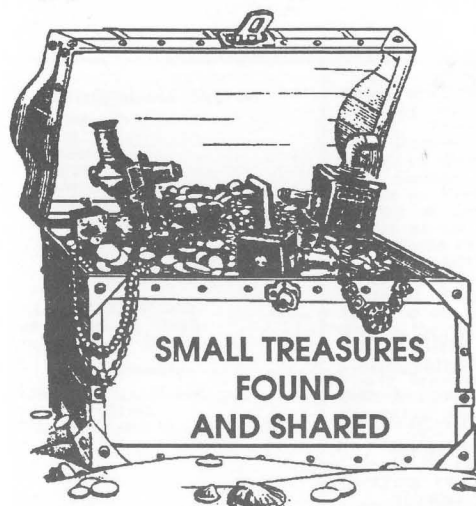
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445 Burr Road
San Antonio, Texas 78209
or
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1846 South 265th Pl.
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Officers

President: Jack Judson, Jr.
Vice President Larry Cederblom
Secretary/Treasurer Bob Hall

Membership

One Years Dues
Regular member \$20
Institutional Member \$25
Commercial Member \$25



PEEP ROD INVENTED

Lord Charles Stanhope was a nineteenth century English scientist. He invented the tiny glass rod lens on which a picture could be applied.

Popular souvenir items were little cases containing these Stanhope microfilm "peep pictures." The name Stanhope is often used generically to describe these novelty peeps.

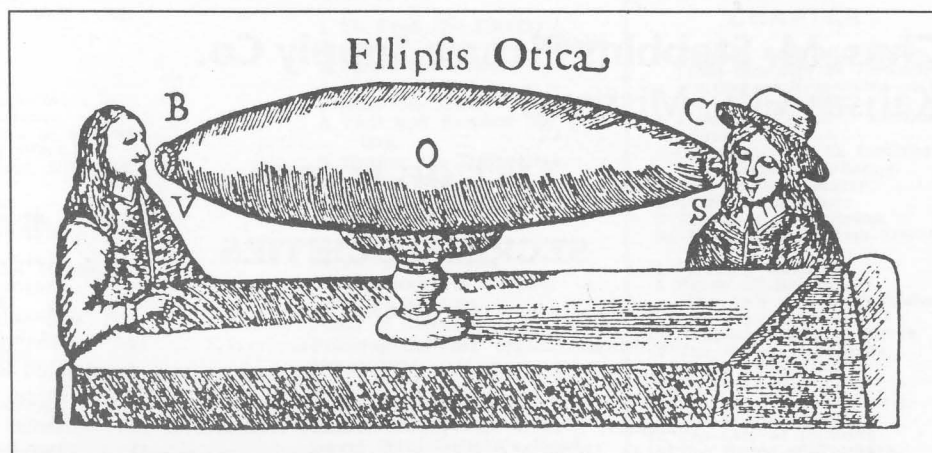


IN MEMORY BOB GUNSHANAN

Bob passed away the first part of last year. An avid admirer of the magic lantern, Bob maintained an interest in the society. He left his magic lantern collection to the George Eastman House in Rochester.



From Readers Digest ABC's of the Human Body



This "conversation tube," invented by the German scientist Athanasius Kircher about 1650, amplified the voice, but was incredibly cumbersome.

A LATTER-DAY PRAXINOSCOPE

Submitted by Joe and Alice Koch

Movie Records combined 78-rpm cartoons, tunes March 30, 1992

Dear Jerry: I have a 78-rpm children's record. On the label is a picture of Red Raven, a cartoon character who resembles Heckle or Jeckle, with the words "Movie Records."

In a circle around the disc, in the area where one would normally find the grooves, are many tiny pictures – much like animated drawings. beyond the artwork, near the edge of the platter, are a few grooves.

Obviously, this disc is not intended for play on a conventional phonograph. What kind of animal do I have here? – Carlo Creatore, Huntsville, Ala.

Dear Carlo: Actually, there were several animals found on Movie Records – a turkey of an idea that hatched 10 releases before disappearing.

Besides Red Raven, this menagerie included *Mary's Little Lamb*, *Teddy Bear's Picnic*, *Three Blind Mice*, *Little Bo Peep and Her Sheep*, *Rudolph the Red-Nosed Reindeer*, *Peter Cottontail*, *Three Little Fishes* and *Peewee the Kiwi Bird*.

Despite their unusual construction, Movie Records can be played on an ordinary 78-rpm turntable. To see an animated "movie," one placed a reflective "Magic Mirror" device, similar in design to a top, over the spindle on the phonograph.

As the platter spun at 78 rpm, its cartoon art reflected into the Magic Mirror and back to the viewer. For best results, one's eyes should have been horizontal to the turntable. Meanwhile, the grooved portion of the disc played music to accompany the color cartoon.

There exists a tiny market for children's records, and its devotees say these early '50s Movie Records are worth about \$10 each. The Magic Mirror device is valued at \$15 to \$20, which I mentioned because, like love and marriage, you can't have one without the other.





LIST OF SLIDES USED IN SECRET SOCIETIES

Chas. M. Stebbins Picture Supply Co.
Kansas City, Missouri

LIST OF SLIDES USED IN SECRET SOCIETIES

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White Shrine of Jerusalem	6
Woodmen of the World	10

List of Slides used in Secret Societies

Colored only

MASONIC

First Degree.

- Entrance to Lodge.
- The Working Tools.
- Fidelity.
- Lamb.
- Cutting Down Cedars.
- Floating Logs to Joppa.
- Workmen in the Quarries.
- 1 Holy Bible, Square, Compass and Warrant.
- 2 Ancient Lodge in Valley.
- 3 Form of Lodge.
- 4 Supports of Lodge.
- 5 Jacob's Ladder.
 - 5 a Group—Faith, Hope, Charity.
 - 5 b Faith.
 - 5 c Hope.
 - 5 d Charity.
- 6 Furniture of Lodge.
- 7 Ornaments of Lodge.
- 8 Lights of Lodge.
- 9 Jewels of Lodge.
- 10 Tabernacle in Wilderness.
- 11 St. John the Baptist and St. John the Evangelist.
- 12 Masonic Tenets.
 - 12 a Brotherly Love.
 - 12 b Relief.
 - 12 c Truth.
- 13 Points of Entrance.
 - 13 a Temperance.
 - 13 b Fortitude.
 - 13 c Prudence.
 - 13 d Justice.
- 14 Chalk, Charcoal and Clay
 - 14 a Entered Apprentice's Carpet.

Second Degree.

- The Working Tools.
- 15 Pillars of the Porch.
 - 15 a Flight of Steps.
 - 15 b Clay Grounds.
 - 15 c Capitals of the Porch.
- 16 Five Orders of Architecture.
 - 16 a Tuscan.
 - 16 b Doric.
 - 16 c Ionic.
 - 16 d Corinthian.
 - 16 e Composite.
 - 16 f Origin of Architecture.
 - 16 g Wisdom, Strength and Beauty.
 - 16 h Origin of Corinthian Capital.

16 i Corinthian Capital

- 17 The Five Senses.
 - 17 a Hearing.
 - 17 b Seeing.
 - 17 c Feeling.
 - 17 d Smelling.
 - 17 e Tasting.
- 18 Seven Liberal Arts.
 - 18 a Grammar.
 - 18 b Rhetoric.
 - 18 c Logic.
 - 18 d Arithmetic.
 - 18 e Geometry.
 - 18 f Music.
 - 18 g Astronomy.
- 19 Scene at the Waterfall.
- 20 Corn, Wine and Oil.
- 21 Allusion to the Letter G.
 - 21 a Letter G.
 - 21 b Fellow Craft's Carpet.

Third Degree.

- The Working Tools.
- Lambskin Apron.
- Fire-pointed Star.
- "He cometh forth as a flower."
- "And is cut down."
- 22 Marble Monument.
- 23 Building of King Solomon's Temple.
 - 23 a Solomon's Temple Completed.
 - 23 b King Solomon and Ironworker.
- 24 Ancient Three Grand Masters.
 - 24 a King Solomon.
 - 24 b Hiram, King of Tyre.
 - 24 c Master Workman.
- 25 Entered Apprentice's Lodge.
- 26 Fellowcraft's Lodge.
- 27 Master Mason's Lodge.
- 28 Three Steps.
 - 28 a Youth.
 - 28 b Manhood.
 - 28 c Old Age.
- Eight Emblems.
- 29 Pot of Incense.
- 30 Bee Hive.
- 31 Book of Constitution Guarded by Tyler's Sword.
- 32 Sword Pointing to Naked Heart and All-Seeing Eye.

- 33 Anchor and Ark.
- 34 Forty-seventh Problem.
- 35 The Hour-Glass.
- 36 The Scythe.
- 37 Emblems of Mortality.
 - 37 a Coffin and Open Grave.
 - 37 b Sprig of Acacia.
 - 37 c Master Mason's Carpet.
 - 37 d Funeral of Master Builder.
- Open Bible.
- "There is hope of a Tree."
- etc.
- Washington in Masonic Regalia.
- Death Scene.

Third Degree—Second Section—Additional.

- 1 The Master Builder.
- 2 The Unfinished Sanctum Sanctorum.
- 3 At the South Gate.
- 4 At the West Gate.
- 5 At the East Gate.
- 6 The Ruins of the Temple.
- 7 The brow of the Hill.
- 8 Seeking a Passage to Ethiopia.
- 9 Twelve K. C. Before King Solomon.
- 10 Parties of Three.
- 11 Finding Sprig of Acacia.
- 12 The Gifts of the Rocks.

CREATION OF EARTH.

- 1 Clouds and Darkness.
- 2 Disturbance Indicating Formation.
- 3 Clouds Take a Circular Form.
- 4 Globe of Lava Appears.
- 5 Globe of Lava Gradually Cools.
- 6 Appearance of Water.
- 7 Indications of Land.
- 8 The Continents Appear.
- Numberless Worlds.
- Planets.
- Creation, Sun, Moon and Stars.
- Creation of Light.
- Creation of Dry Land.
- Creation of Trees and Grass.
- Creation of Birds and Fishes.
- Creation of Beasts.

MASONIC MARK MASTER

- Workmen in the Quarries.
- Bringing Logs to Joppa.
- Working Tools.
- The Three Gates.
- Jewel of Mark Master

Keystone Half Shekel Wicket Gate.

ECCLSIASITES XII. 1-7.

- 1 Remember now Thy Creator, etc.
- 2 While the evil days come not, etc.
- 3 While the sun or the light, etc.
- 4 In the days when the keepers, etc.
- 5 And the grinders cease, etc.
- 6 And He shall rise up, etc.
- 7 Also when they shall be afraid, etc.
- 8 Because man goeth to his long home, etc.
- 9 Or ever the silver cord be loosed, etc.
- 10 Then shall the dust return, etc.

SCOTTISH RITE

Fourteenth Degree.

- The Tetragrammaton.
- A—Hebrew.
- The Tetragrammaton.
- B—English.

Seventeenth Degree.

- Ancient, or Tracing Board.

Eighteenth Degree.

- Crucifixion. A—Christ and two thieves on crosses.
- Crucifixion. B—Rose on cross, skull and bones of others.
- Faith, Hope and Charity.
- Faith.
- Hope.
- Charity.

- (The above four can be furnished either as female figures or as words showing in clouds).

Ascension.

- Rose Croix Jewel—Obverse.
- Rose Croix Jewel—Reverse.

Twenty-ninth Degree.

- Cross of St. Andrew.

Thirtieth Degree.

- The ladder.

Thirty-first Degree.

- (Statuary—Black background).
- Minos.
- Confucius.
- Moses.
- King Alfred.
- Zoroaster.
- Jesus Christ.
- Socrates.



Thirty-second Degree.

Naples.
Malta.
Rhodes.
Cyprus.
Joppa.
Jerusalem.
The Encampment.

COMMANDERY

Angel at Sepulchre.
The Marys at Tomb.
Ascension of Christ.

Prelate.

Valley of Dry Bones.
The Crucifixion.
Body of Christ in the Tomb.
Resurrection of Christ.
The Cross.
The Pilgrim.
The Knight.
The Penitent.
Christ on the Cross.
Death on the Pale Horse.
Skull.
John at Patmos.
Faith.
Cross and Crown of Glory with Motto.

ASCENSION

For Dissolving.

- 1 Christ standing Among Disciples.
- 2 Christ Just Above Disciples.
- 3 Cloud With Opening.
- 4 Christ Appears in Cloud.
- 5 Christ Appears Afar Off.
- 6 Christ Appears Farther Off and is Lost to View.

MOVABLE ASCENSIONS

Lever Ascension.
(Christ disappears into cloud.)
Upright Ascension.
(Christ disappears in sky.)

ADDITIONAL COMMANDERY

Nazareth.
Star of Bethlehem.
Adoration of Shepherds.

Three Wise Men.
Visit of Wise Men.
Christ Parting With His Mother.

Mount of Olives.
Last Supper.
Christ in Prayer.
Garden of Gethsemane.
Christ at Gethsemane.
(The above two can be used as a dissolving effect.)

Christ and Sleeping Disciples.
Betrayal Kiss.
Remorse of Judas.
Before the Sanhedrim.
Before Pilate.
Christ Rejected.
Pilate Washes His Hands.
Peter's Denial.
Scourging Christ.

They put a reed into His hand, and led him away to be crucified.

Carrying Cross Through Streets.

Christ and the Cross.

King Solomon.

King Hiram.

Hiram Abiff.

Simon of Cyrene.

Street of Jerusalem.

Women of Galilee.

Nailing Christ to Cross.

Raising the Cross.

They Gave Him Vinegar.

Christ Taken from Cross.

Roman Soldiers.

Christ Carried to Sepulchre.

Burial of Christ.

Two Marys Watching at Tomb.

Shadows of the Cross.

In the Sepulchre.

Ecce Homo.

Christ and Crown of Thorns.

Rabboni.

Journey to Emmaus.

The Lord is Nigh.

Easter Dawn.

Ascension into Heaven.

In Heaven.

Matthias.

Tomb of Hiram.

Healing the Blind.

Doubting Thomas.

Peter and Paul.

The Prison.

Peter in Prison.

St. Paul.

St. Peter.

St. Paul Preaching.

Madonna.

Apollo Belvidere.

Christ Blessing Children.

Frozen Pilgrim.

Angel of Death.

Last Judgment.

KNIGHTS OF MALTA

- 1 Go Feed the Hungry.
- 2 Give Drink to the Thirsty.
- 3 Clothe the Naked.
- 4 Visit the Sick.
- 5 Bury the Dead.
- 6 Visit and Ransom the Captive.

7 Harbor the Harborless.

Garden of Gethsemane.

Jerusalem in Her Grandeur.

Burning Bush.

Human Hand.

Escape of the Spies.

Falling Walls of Jericho.

Pillar of Wisdom.

Pillar of Strength.

Pillar of Beauty.

Mercy Seat.

Star.

Square, Compass and G.

Angel With Drawn Sword.

David With Goliath's Head.

David Returns Conqueror.

Eve Tempted.

Angel With Flaming Sword.

Adam and Eve in Paradise.

Noah Builds the Ark.

Noah Enters the Ark.

Interior of Ark.

Return of the Dove.

Noah's Sacrifice.

Bow in the Clouds.

Ark on the Waters.

Two Skeletons.

Crucifixion.

Ascension (movable).

Phoenix Ascension.

Passion Cross.

Hell, With Motto.

Hand Rising from Sea.

Odes, with verses and picture.

Behold, a Christian Warrior Stand.

Hark, unto thee a voice doth speak.

DAMES OF MALTA

- 1 Holy Bible.
- 2 Easter Lily.
- 3 Mirror (Vanity).
- 4 Needle of Dorcas.
- 5 Golden Sceptre.
- 6 Sheaf of Wheat.
- 7 Crown.

ROYAL ARCH CHAPTER

a Burning Bush with Moses.
(This can also be furnished either as a movable or a dissolving effect.)

b Burning Bush Without Moses.
(This can also be furnished in dissolving effect.)

1 Map of the Country.

2 Tower of Babel.

3 The City of Babylon.

3a Babylon with river diverted.

4 Hanging Gardens.

5 Feast of Belshazzar.

(This can also be furnished in dissolving effect.)

6 Babylon Taken by Cyrus.

7 The River Euphrates.

8 Plains of Anath.

9 Ru'ns of Rabbath.

10 Country of Mesopotamia.

11 The Sandy Desert.

12 The City of Palmyra.

13 The Ruins of Palmyra.

14 The City of Damascus.

15 The Ruins Near Damascus.

16 The Forests of Lebanon.

17 The Quarries of Zeradatha.

18 The City of Jerusalem.

19 The Ruins of Jerusalem.

20 The Tabernacle of Zerubabel.

21 Plains of Shinar.

22 Mt. Ararat.

23 Jews Led Captives to Babylon.

24 Return of Captives to Jerusalem—unsafe bridge.

25 Underground Vault Below Ru'ns.

26 Breastplate of High Priest.

27 Working Tools of Royal Arch Mason.

28 Pot of Manna, Aaron's Rod and Book of Law.

29 Ark of the Covenant.

30 Banner of R. A. C.

31 Cyrus Issues a Proclamation.

32 Fords of Jordan.

ADDITIONAL CHAPTER

(Including Principal Sojourners.)

Royal Arch Apron.

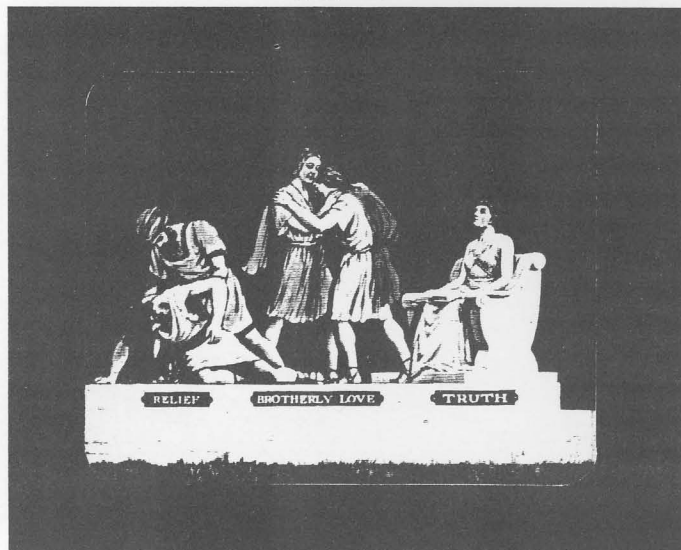
Same, Penna. regulation.

Altar, with Furniture.

Mt. Ararat, Noah Leaving Ark.

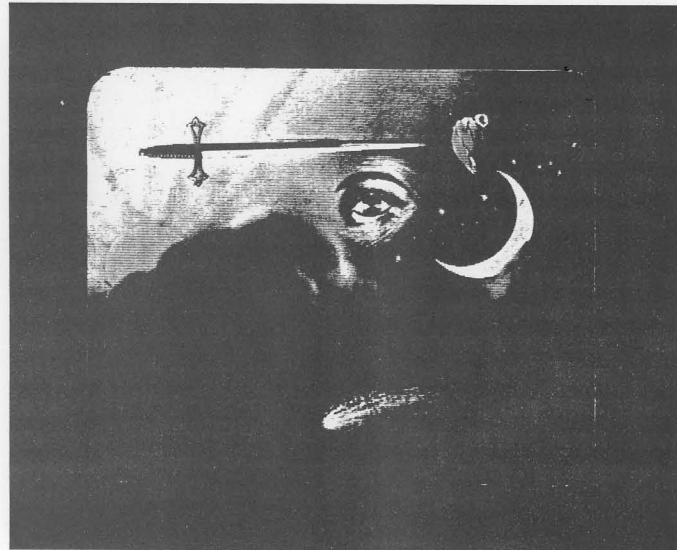
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Masonic



5

Masonic





Noah's Sacrifice.
Ancient Tomb.
Altar for Burnt Offerings.
Ruins of Bozrah.
Pass Through Mts. of Bashan.
Battle of Mich-Mach.
Valley of the Jordan.
Dead Sea.
The Sojourners.
Clay Grounds.
Porch of the Temple.
Jacob's Dream.
Bearing Ark Over the Jordan.
Monument of 12 Stones.
City of Jericho.
Territory of Judah.
Tombs of Forefathers.
Walls of Jerusalem.
Returned Captives Tolling.
Gate of Jerusalem.
Queen of Sheba.
Judgment of Solomon.
Finding of Moses.
Moses and Pharaoh.
Brazen Serpent.
The Rabbi.
Moses (Statuary).
Moses in Midian.
Book of the Law.
Moses at Court of Pharaoh.
Moses at Mt. Pisgah.
Moses Strikes the Rock.
Moses and Tables of Stone.
Return of the Spies.
Jacob Wrestling with the Angel.
Joshua, the Captain.
King Saul.
King David.
King Solomon.
Furnace of Fire.
Golden Image of Bel.
Temple of Bel.
Keystone.
Dispute in the Vineyard (No. 1 and No. 2).
Burnt Offerings.
Ruins of Sepharvaim.
Ruins of Olabus.
Ruins of Corsote.
Head of a River.
Valley of Salt.
High Mountains and Deep River.
Country of Acad.
Unsafe Bridge.
Frequent Rocks and Gullies.
Devastations of War.
Caravan Combat.
Pillar of Fire.
Moses' Rod Becomes a Serpent.
Moses' Hand Becomes Leprous.
Moses Hears Voice of God.
Solomon Consecrates the Temple.
Glory at Consecration.

Zedekiah Worships Strange Gods.
Jeremiah Weeping Over Jerusalem.
Madness of Nebuchadnezzar.
Chief Priests.
Host in the Clouds.
Battle of Jerusalem.
Destruction of Walls of Jerusalem.
End of Judea.
Israelites Weeping Over Jerusalem.
Zedekiah's Flight.
Zedekiah Overtaken.
Zedekiah's Sons Slain.
Zedekiah's Punishment.
Decapitation.
Map of the Jordan (Palestine).
Deep Ravine.
Hills of Riblah.
River Jordan (Nature).
(The following four Prayers are plain black and white):
Prayer 1.
Prayer 2.
Prayer 3.
Prayer 4.

WHITE SHRINE OF JERUSALEM

1 Panorama of Bethlehem.
2 Behold the Lamb of God.
3 Marys at the Tomb.
4 Easter Dawn.
5 Faith at the Cross.
6 Angry Sea.
7 Rock of Ages.
8 Simply to Thy Cross I Cling.
9 Ascension to Heaven.
10 Heaven.
11 Large Star.
12 Clusters of Stars.

EASTERN STAR

First Section.

ADAH.

1 Emblazoned Altar.
2 Jephthah Going to Battle.
3 Jephthah's Daughter Meeting Her Father.
4 Jephthah's Daughter and Her Companions.
5 Jephthah's Daughter Returns from the Mountains.
6 Sacrifice of Adah.
7 Emblem.
8 Motto and Biblical Reference.

Second Section.

RUTH.

9 Naomi and Her Daughter-in-law.
10 Star of Bethlehem.
11 City of Bethlehem.
12 Boas and Ruth.
13 Boas Favors Ruth.
14 Emblem.
15 Motto and Biblical Reference.

Third Section.

ESTHER.

16 Espousal of Esther by Ahasuerus.
17 Esther Seeks Ahasuerus.
18 Esther Implores Ahasuerus.
19 Emblems.
20 Motto and Biblical Reference.

Fourth Section.

MARTHA.

21 Christ with Mary and Martha.
22 Martha Meeting Jesus.
23 Resurrection of Lazarus.
24 Marys at the Tomb.
25 Emblem.
26 Motto and Biblical Reference.

Fifth Section.

ELECTA.

27 Benevolence.
28 Electa With Cross.
29 Faith at the Cross.
30 Ascension.
31 Heaven.
32 Emblem.
33 Motto and Biblical Reference.

HYMN AFTER PRAYER.

34 The Angry Sea.
35 Rock of Ages.
36 Simply to Thy Cross I Cling.
37 Flight of the Spuit.

Sixth Section.

38 The Signet.
39 Blue Point.
40 Yellow Point.
41 White Point.
42 Green Point.
43 Red Point.
44 Motto and Biblical Reference.

ADDITIONAL

DISSOLVING SIGNET.

1 One point.
2 Two points.
3 Three points.
4 Four points.
5 Five points.
Bible.
Sun.
Lamb.
Lion.
Lilies of the Valley.
Violets.
Jessamine.
Lilies.
Ferns.
Red Rose.

KNIGHTS OF PYTHIAS

First Rank.

1 Friends Damon & Pythias.
2 Damon Condemned to Die.
3 Pythias' Appeal to Dionysius.
3a Pythias in Dungeon.
4 Damon's Flight to Family.
5 Pythias in Dungeon, Calantha's Appeal.
6 Damon's Farewell to His Family.
6a Attempt of Damon's slave to prevent his return.
7 Pythias at Headsman's Block.
7a Damon Returning to Save Pythias.
7b The People See Damon Approaching.
8 Pythias Saved by Damon's Arrival.
9 Heroes Honored by King.
10 Beautiful Unknown Shore.

Third Rank.

MONITOR.

1 Unknown Sea.
2 Sunshine and Shadow.
3 Darkness and Death.
4 Where We With Loved Ones Dwell.
5 Budding Flowers and Sparkling Stream.
6 Majestic Mountains and Peaceful Homes.
7 Sunset Glows with Rubies.
8 Stars Unutterably Bright.
9 Stars of Sympathy and Love.
10 Rays of Light from a Heaven of Peace.



Knights of Pythias



Knights of Pythias



Third Rank. PYTHAGORAS.

- 1 Ancient Egyptian Arts.
- 2 Science of Arabia.
- 3 The Philosopher.
- 3a Lore of Chaldean Sages.
- 3b Occult Mysteries of Persian Magi.
- 4 The Flowery Plain.
- 5 The Mountain's Side.
- 6 A Dark and Sullen Water Scene.
- 7 Cavern Dark and Damp.
- 8 The Sunless Sea.
- 9 Where Hideous Creatures C'imb.
- 10 The Hero.

Sixth Senator.

- 1 The Battlefield.
- 2 Two Horsemen Meet in Deadly Conflict.
- 3 Unhorsed and Forely Hurt.
- 4 Esquire in Course of Duty.
- 5 Brings Water in His Helmet.
- 5a The Vow to Heaven.
- 6 The Champion and Defender.
- 7 The Emblem.

ODD FELLOWS

Introductory.

- 1 Roses in Full Bloom.
- 2 Roses Withered.
- 3 Springtime With Flowers.
- 4 Autumn with Leaves Falling.
- 5 Man in His Strength.
- 6 Man Lying Dead.
- 7 Man Burnt at Stake.

Initiatory Degree.

- 1 All-Seeing Eye.
- 2 Three Links.
- 3 Skull and Cross Bones.
- 4 Scythe.
- 4a All foregoing emblems on one slide.
- 4b Motto—From Darkness to Light.

First Degree

- 5 Bow, Arrows and Quiver.
- 6 Bundle of Sticks.
- 6a All foregoing emblems on one slide.
- 6b Motto—In Friendship Forever.

Second Degree.

- 7 The Axe.
- 8 Heart and Hand.

- 9 The Globe.
- 10 The Ark.
- 11 The Serpent.
- 11a All foregoing emblems on one slide.
- 11b Motto—Brotherly Love.

Special Second Degree.

- Pines on Mountain Side.
- River Jordan.
- Narrow Defile.

Third Degree.

- 12 Scales and Sword.
- 13 The Bible.
- 14 The Hour Glass.
- 15 The Coffin.
- 15a All foregoing emblems on one slide.

- 15b Motto—Truth, Imperial Virtue.

Royal Purple Degree.

- 16 The Three Pillars.
- 17 The Tent.
- 18 The Pilgrim's Scrip, Sandals and Staff.
- 19 The Altar of Sacrifice.
- 20 The Tables of Stone.
- 21 The Altar of Incense.

Patriarchal Degree.

- 1 Abraham's Obedience.
- 2 Abraham Offering Isaac.
- 3 Abraham's Sacrifice.

Subordinate Lodge.

- 1 Rainbow.
- 2 Moses With Ten Commandments.
- 3 David a Shepherd Boy.
- 4 David Anointed by Samuel.
- 5 David Refuses Armor From Saul.
- 6 David Chooses Stones From Brook.
- 7 Goliath's Challenge to Saul's Army.
- 8 David Casting Stone at Goliath.
- 9 David Slays Goliath.
- 10 David With Head of Goliath.
- 11 David Returning in Triumph.
- 12 David Playing Harp Before Saul.
- 13 Saul Casts His Javelin at David.
- 14 Friendship of David and Jonathan (Covenant).
- 15 David in Camp of Saul.
- 15a David Shows Saul That He Has Spared Him.
- 16 High Priest in Robes of Beauty.
- 17 Portrait of Thomas Wilkey.
- 18 Portrait of James S. Ridgeley.

- 19 Birthplace of Odd Fellowship.
- 20 Jericho.
- Winty Blast.
- Churchyard Scene.
- Man's Last Resting-Place.

The Good Samaritan.

- 0 Man Going from Jerusalem to Jericho.
- 1 He Falls Among Thieves.
- 1a Man Lying Wounded.
- 2 The Priest Passes by on Other Side.
- 3 The Levite Looks and Passes By.
- 4 The Samaritan Binds Up His Wounds.
- 5 And Sets Him on His Own Beast.
- 6 And Brings Him to An Inn, etc.
- Good Samaritan Inn.

Golden Rule Degree.

- 1 Brown Race.
- 2 Yellow Race.
- 3 Black Race.
- 4 Egyptian Race.
- 5 First Mohammedan.
- 6 Second Mohammedan.
- 7 Third Mohammedan.
- 8 Fourth Mohammedan.

DAUGHTERS OF REBEKAH

- Beehive.
Moon and Seven Stars.
Dove.
Lilies.
Rebekah at Well.
Eliezer in House of Bethuel.
Isaac's Reception of Rebekah.
Arrival of Rebekah.
Mother of Samson.
Hannah.
Deborah.
Esther Implores Ahasuerus.
Esther Espoused by the King.
Ruth and Naomi.
Ruth in Field of Boaz.
Sarah.
Miriam.
Jephthah Meeting Daughter.
Jephthah's Daughter and Companions.
Queen Elizabeth.
Cleopatra.
Katherine de Medici.
Queen Isabella.
Schuyler Colfax.

PATRIOTIC ORDER SONS OF AMERICA

- 1 The Mayflower.
- 2 Landing of the Pilgrims.
- 3 Battle of Lexington.
- 4 Battle of Bunker Hill.
- 5 Washington.
- 6 Washington Crossing the Delaware.
- 7 Washington at Valley Forge.
- 8 Surrender at Yorktown.
- 9 Lincoln.
- 10 Rally of Troops.
- 11 Blue and Gray.
- 12 Destruction of the Maine.
- 13 Battle of San Juan Hill.
- 14 Sinking of the Lusitania.
- 15 The Cantonment.
- 16 Airplanes in Action.
- 17 Scenes of Peace.
- 18 Public School.
- 19 Goddess of Liberty.
- 20 Stars and Stripes.

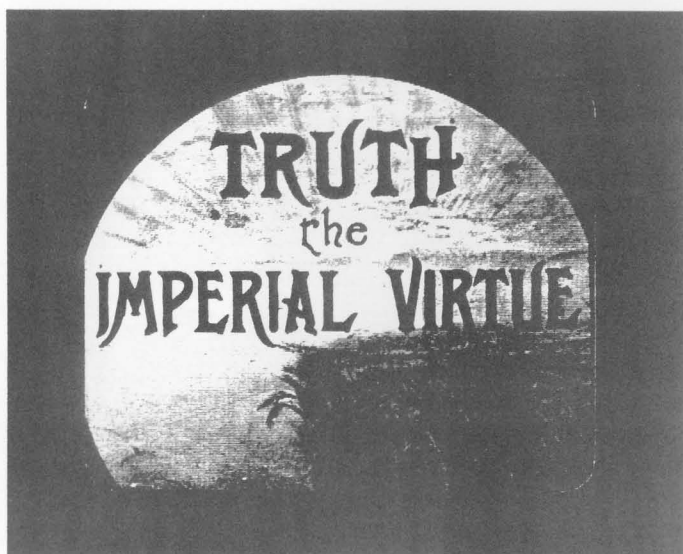
PATRIOTIC ORDER OF AMERICA

- 1 Landing at Jamestown.
- 2 Mayflower.
- 3 Landing of Pilgrims.
- 4 Washington Receives His Mother's Blessing.
- 5 Washington and Molly Pitcher at Mounmouth.
- 6 Betsy Ross Making First Flag.
- 7 Flag With 13 Stars.
- 8 Battle of Lexington.
- 9 Battle of Bunker Hill.
- 10 Liberty Bell.
- 11 Washington on Horseback.
- 12 Crossing the Delaware.
- 13 Battle of Trenton.
- 14 Surrender at Yorktown.
- 15 Washington in Uniform.
- 16 Battle of Lake Erie.
- 17 Halls of the Montezumas.
- 18 Fort Sumter.

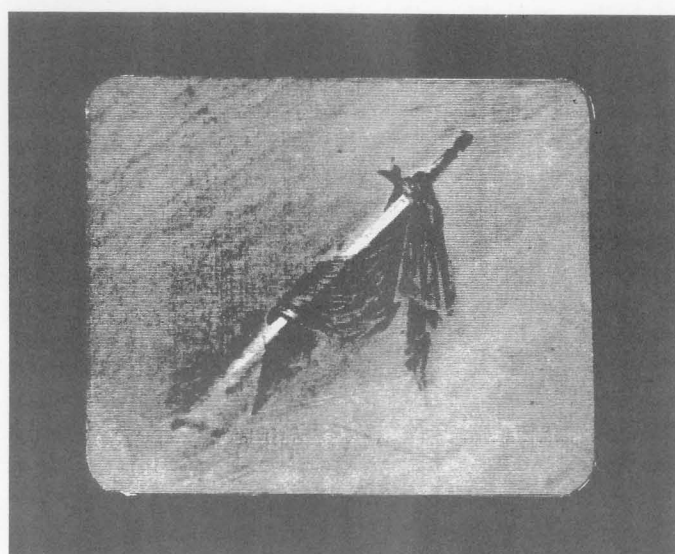
P. O. of A. slides
continued on next page

8

9



Odd Fellows



Eastern Star



- 19 Soldier's Farewell to His Mother.
- 20 Blue and Gray.
- 21 Arlington Cemetery.
- 22 Public School.
- 23 Destruction of the Maine.
- 24 Battle of Manila Bay.
- 25 Goddess of Liberty.
- 26 Eagle Bearer.
- 27 U S Flag.

WOODMEN OF THE WORLD

- Skull.
Cross.
Sunrise.
Noonday Sun in Forest.
Emblems of Woodcraft.
Youth and Old Age.
Bouquet of Flowers.
Woodmen in Forest.
Log House in Clearing.
Modern House in Clearing.
City Business Street.
Unveiling of Monument.
Dove with Olive Branch.
American Flag.
All-Seeing Eye.
Joseph sold by His Brethren.
Rescue From Danger.
Purity.
Deathbed Scene.
Widow Soliciting Charity.
Funeral at Grave.
Payment of Assessment by Sovereign.
Payment of Certificate to Widow.
Bee Hive.
Hour Glass.
Coffin.
Anchor and Ark.
Sword Pointing to Naked Heart.
Serpent.
Motto—"In God We Trust."

TEMPLE OF HONOR

- 1 Five-pointed Star.
- 2 Six-pointed Star.
- 3 Triangle and Six-pointed Star.
- 4 Temple of Honor.
- 5 Rainbow.
- 6 Open Grave.
- 7 Closed Grave.
- 8 Flash of Lightning.

KNIGHTS OF MYSTIC CHAIN

- 1 Battlefield After Battle.
 - 2 Interior of Widow's Hut.
 - 3 Stranger on Road to Jericho.
 - 4 Stranger Attacked by Robbers.
 - 5 Stranger Lying Wounded.
 - 6 Stranger With Good Samaritan.
 - 7 Stranger With Good Samaritan at Inn.
 - 8 Bow in the Clouds.
- (Additional subjects as required by various lodges.)

KNIGHTS OF THE GOLDEN EAGLE

- 1 Churchyard Cemetery.
- 2 Skeleton (Fidelity).
- 3 Satan (The Adversary).
- 4 Flowery Plain.
- 5 Wilderness scene.
- 6 Watchfulness.
- 7 Prince Eugene at Zentha.
- 8 Satan chained to Lake of Fire.
- 9 The Knight.
- 10 Hell.
- 11 Torments of Hell.
- 12 Three Marys at Tomb.
- 13 Crucifixion.
- 14 Flagellation of Christ.
- 15 Christ in Garden.
- 16 Shepherds at Nativity.
- 17 Sermon on the Mount.
- 18 Bearing the Cross.
- 19 Descent from the Cross.
- 20 Like a Mighty Army.
- 21 Richard I and Saladin.
- 22 Crusaders on the March.
- 23 Satan thrown down.
- 24 Satan and his host.
- 25 Angel leading Crusaders.
- 26 Steps to Heaven.
- 27 Christian Armed.
- 28 Three Angels.
- 29 Onward, Christian Soldiers.
- 30 Heaven.

ORANGEMEN

- William of Orange enters Torbay Harbor.
Landing of William of Orange.
James II receives news of landing.
Presentation of Crown to William and Mary.
Battle of the Boyne.
Siege of Limerick.
Battle of La Hogue.
Jacob's Dream.
Jacob's Ladder.
Crossing the Jordan.
Serpent.
Carrying Ark over the Jordan.
Tabernacle.
Mount Ararat.
Waters Divided.
The Wilderness.
Promised Land.
The Pilgrim.
Mount Nebo.

JR. O. U. A. M.

- Virtue.
Liberty.
Patriotism.
Virtue, Liberty and Patriotism.
Capitol at Washington.
Public School.
Bible and Flags.
Skeleton.
Vessel Landing Immigrants.
Accusation.
Shackles.
Liberty Bell.
Washington at Valley Forge.
Battle of Lexington.
Battle of Bunker Hill.
Home Fireside.
Flag Waving in the Breeze.
Emblem, With Motto.
Emblem, Without Motto.
Compasses and Square.
Arm and Hammer.
Compasses.
Square.
Arm.
Hammer.
Spirit of '76.
Soldier on Guard in Snow-storm.
(Other views as ordered.)

ORDER OF MACCABEES

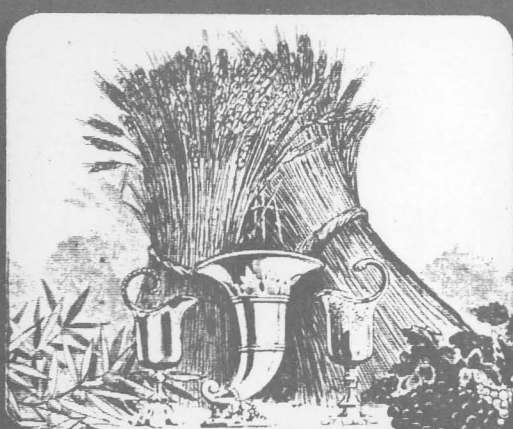
- 1 Heliadorus Driven From the Temple.
- 2 Armies Appear in the Sky.
- 3 Martyrdom of Old Eleazar.
- 4 Mother of the Maccabees.
- 5 Mattathias Kills the Provoker.
- 6 Mattathias Calls Refugee Jews to Arms.
- 7 Judas Maccabeus Pursues Timothy.
- 8 Fall of Antioch.
- 9 Angel of the Maccabees.
- 10 Death of Eleazar the Maccabee.
- 11 Judas Maccabeus Before Nicanor's Army.
- 12 Jonathan Destroys the Temple of Dagon.

10

11



Masonic



Masonic

The following sets can be used to advantage in the work of the various lodges

HOLY CITY

- 1 "Last night I lay asleeping, there came a dream so fair."
- 2 "I stood in Old Jerusalem, beside the Temple there."
- 3 "I heard the children singing, and ever as they sang."
- 4 "Methought the voice of angels from heaven in answer rang."
- 5 1st chorus — "Jerusalem! Jerusalem! Lift up your gates and sing."
- 6 "And then methought my dream was changed, the streets no longer rang."
- 7 "The sun grew dark with mystery, the morn was cold and chill."
- 8 2d chorus — "Jerusalem! Jerusalem! Hark how the angels sing."
- 9 "I saw the Holy City beside the tideless sea."
- 10 "The light of God was on its streets, the gates were open wide."
- 11 "It was the New Jerusalem, that would not pass away."
- 12 3d chorus — "Jerusalem! Jerusalem! Sing for the night is o'er."

ROCK OF AGES

- Introduction—The Storm.
- A. The Shipwreck.
 - B. The Angry Sea.
 - C. Lightning.
 - D. Rainbow.
 - E. Rock of Ages.
 - F. Simply to Thy Cross I Cling.
 - G. Helping Hand.
 - H. Saved.
 - I. Vision of the Saviour.
 - J. Angels Beckoning.
 - K. Angel Crowning Faith.
 - L. Faith Crowned.
 - M. Ascension to Heaven.
 - N. The Golden Stairs and Pearly Gates.
 - O. Heaven.
 - P. Safe in the Arms of Jesus.
 - Q. "All Hail the Power of Jesus' Name."

NEARER, MY GOD, TO THEE.

- 1 E'en Though It Be a Cross.
- 2 My Rest a Stone.
- 3 Steps unto Heaven.
- 4 Angels to Beckon Me
- 5 Cleaving the Sky.
- 6 Nearer to Thee.

THE LABORERS IN THE VINEYARD

- 1 Householder hires laborers for vineyard early.
- 2 Laborers for vineyard hired the third hour.
- 3 Laborers for vineyard hired the sixth hour.
- 4 More laborers hired the eleventh hour.
- 5 Householder orders steward to call the laborers.
- 6 Laborers each paid a penny.

Any standard hymn, with appropriate picture, furnished to order; also Battles, Portraits, Bible Scenes, etc., as used in the work of various lodges.

THE WHEEL OF LIFE

By Bob Bishop

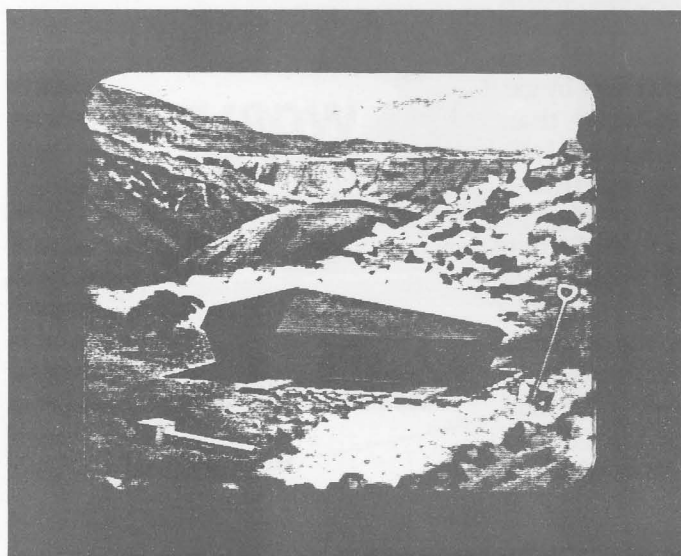
The parcel from S.F. Spira had at last arrived. It had been nearly three weeks since I had phoned him at his home in Whitestone, New York. But the wait had been well worth the time. The little praxinascope was packed in a sturdy cardboard box, probably the original box from when Spira had purchased a number of the little machines in Germany, years before. As I unpacked the praxinascope. Events of the past flashed through my memory.

In 1976, after a program in the Beltway National Park, a young ranger, by name of John Payne who had studied film at the University of Maryland gifted me Kenneth MacGowan's book entitled *Behind The Screen*. This occurred a day after The Last Magic Lantern Show had been presented to Bicentennial visitors camped in the park.

Chapter three in the book is titled *When Pictures Began To Move*. A comprehensive set of facts is set forth beginning with the magic lantern and including several statements about Athanasius Kircher, who was known in his time as the doctor of a hundred arts, including a bit of mendacity!

MacGowan tells the story in a crisp manner. From the crude slip slides of the lantern, the Dazzling Tops and the Thaumatrope to the ever fascinating dual development of Plateau of Brussels and of the concurrent accomplishment of Simon Ritter Von Stampfer of Vienna. Working unknown to each other they both produced in 1882, similar devices which demonstrated intermittent motion and persistence of vision. Plateau called his machine the Phenakistiscope, (deceitful view) and Stampfer's machine was known as the Stroboskop, (whirling view). The machines of both men demonstrated moving pictures, without use of camera, projector, visible film and or screen.

It seems difficult to accept the fact that simple pickets in a fence led to shutters on moving picture machines. In 1834 Doctor Peter M. Roget observed a carriage passing by through a picket fence. To his surprise the spokes of the carriage wheel appeared to be curved. Five years later Joseph A.F. Plateau reversed the phenomenon by making a distorted view look normal by observing through a slotted disk. Forgotten in all this



Masonic

continued page 15

HOW TO COLOUR PHOTOGRAPHS AND LANTERN SLIDES

By Aniline Dyes, Water and Oil
Colours, Crystoleum, and
other processes

Date Unknown

By Richard Penlake

For lantern-slide or other transparency work where the colours are to be judged by reflected light, a retouching desk should be used a special holder for the glass positive picture rigged up as shown in fig. 1 or 2. The former shows a box of suitable

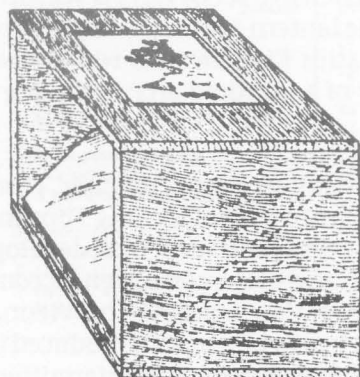


FIG. 1.

dimensions with one side taken away, a space to take the transparency cut in the top, and a mirror (or white paper) placed inside at an angle of 45 degrees to reflect the light upwards through the glass picture; this pattern is the most suitable for dyes and other colours which "run" easily. Fig. 2 is a similar arrangement which speaks for itself. The slide is held at a suitable angle and the light reflected by the mirror or white paper below. Either is simple to make at home, but they are, I believe, to be obtained ready-made from dealers.

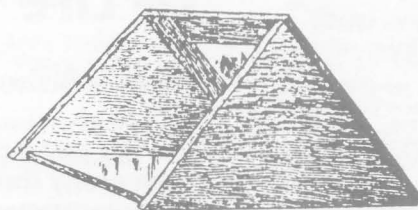


FIG. 2.

Fig. 3 illustrates an easel which may be used for prints or lantern slides. A piece of plain glass is let into a frame, which is then hinged to a base-board. The picture is fixed at a suitable height by means of a strip of wood let into notches at the sides of the frame, and the whole placed at a

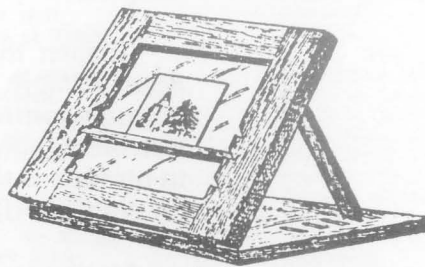


FIG. 3.

suitable angle by means of struts, white paper being placed on the base when transparencies are being coloured, in order to reflect light through the glass. Figs. 1 and 3 are handy forms for coloring slides by gas or lamplight, which is better than daylight. Coloured slides which look perfect in daylight may look heavy, dense, and altogether wrong when viewed through the lantern. When painting slides by daylight, care must therefore be taken to allow for the effect of the colour of the artificial light used in the lantern; such light being usually of a yellow cast, will often alter the tone of the colours materially, converting some mixtures of blue and red into a kind of neutral

tint —as where blue has been used with reds, or where tints of a purplish hue have been employed.

Above all things, when painting and during drying, care must be taken to guard against dust, which seems to have a great predilection for paint, and particular care is necessary when slides are being coloured.

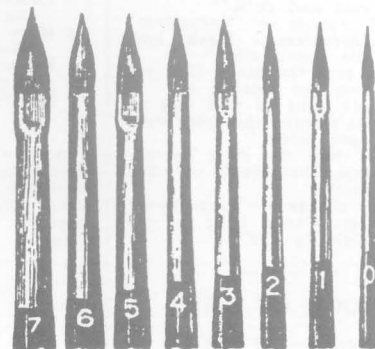


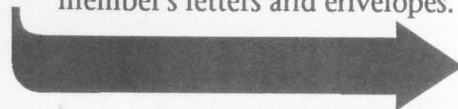
FIG. 4.

Brushes are dealt with where necessary in each section; but as a general rule sable brushes of the sizes known as No. 0 (small) to No. 4,5, or even larger will be found serviceable at all times. Fig. 4 shows the eight sizes in general use. Some kind of palette will be necessary; I prefer the white china variety, or a piece of white opal glass may be used.



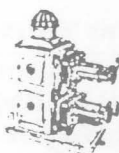
THE WORLD OF THE MAGIC LANTERN ART

The page opposite shows some of the great pieces of art found on member's letters and envelopes.





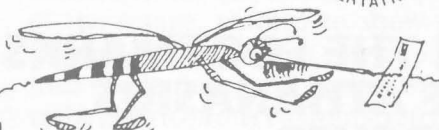
FRANK W. DAILEY
7101 BUICK DRIVE, INDIANAPOLIS, INDIANA



Gilbert's Galantee Show

29 Church Lane
Barton-under-Needwood
Burton-on-Trent, Staffs DE13 8HD

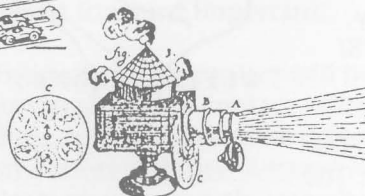
VIA Yukon Mosquito EXPRESS



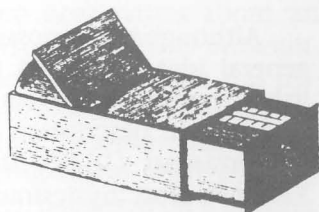
"AN INTEREST IN ALL THINGS MAGICAL"



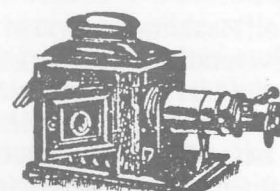
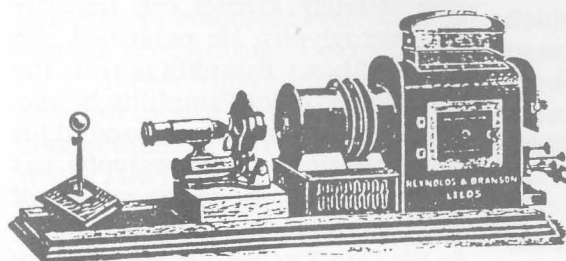
Acteuse NACHT-WIND-Zanger met een Tover Slons!



Russell A. Serrienne
Six Wallace Drive
Glens Falls, NY 12801
(518) 798-3837



The Pfeifer Collection

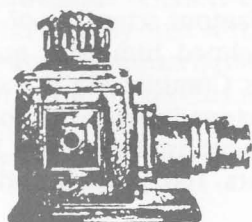


L. M. H. SMITH
Prospect
High Street
Nutley
Uckfield
East Sussex TN23 3NH
Tel. 062571 - 2809

Magic Lantern and Optical Toy Collector

Short Story

from Ruth Stotter



J. W. Finney
61 Desford Road
Newbold Verdon
Leicester. LE9 9LG
Tel: 0455 823952

Magic Lantern
PRODUCTIONS

BOOKREVIEW

By Willem Tebra

IN THE FOOTMARKS OF ATHANASIUS KIRCHER

De onderaardse wereld van Athanasius Kircher a novel by Anton Haakman. Published by Meulenhuff Nederland by, Amsterdam, 1991. ISBN 90 290 27878/ CIP/Nugi300.

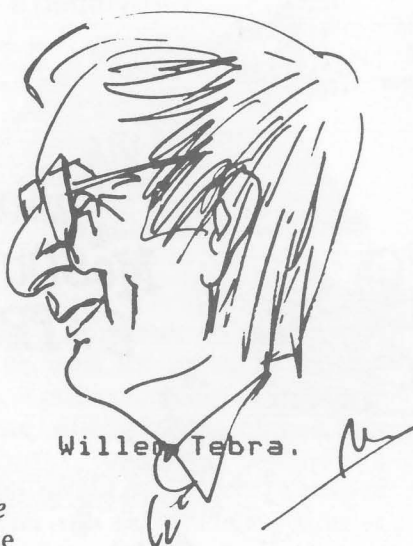
A simple translation of the title is *The Subterranean World of Athanasius Kircher*. The title hints more to a psychological analysis than to Athanasius Kircher's work entitled *Mundus Subterraneus*. Because Athanasius Kircher is a much discussed friend of many Magic Lantern lovers I was happy to discover that a countryman of mine is also very interested in Athanasius Kircher. As you know, Kircher was born in Geisa, Germany during 1602 and died in 1680 in Rome. One can see Kircher as a universal scholar of his day. He studied languages and mathematics in Fulda, Paderborn, Köln, Koblenz and Mainz.

The author, Haakman, found in the Hessische Landesbibliotheca the "Vita admodum Reverendi P.A. Kircheri, Soc. Jesu Viri to-to orbe celebratissimi" or the autobiographical sketch of Kircher, posthumously published. Haakman used the vita as a guide, it contained stories of adventures experienced by Kircher. But here Haakman neglected to inform the reader or even mentioned the influence in certain circles of the already flourishing Renaissance.

Through the Pope, Kircher, was appointed in 1634 to the Collegium Romanum as a professor in Mathematics and it is then he developed as a writer. When he died in 1680, there were 44 printed books and 114 document bindings. He also succeeded the "Museum Kircherianum", assisted by Giuseppe Petrucci.

Kircher has a motto "Omnia in Omnibus" (all is encircled by all), which means unknown ideas are to be deduced from known facts. But Haakman observed acutely "but nearly nothing is real. In fact Haakman did the tour of Kircher's life and visited a lot of places for information. There had been a short TV-production which colored the story of his book. He met some eccentric people and felt they sometimes were "pulling his leg".

Arno Beck has written a short review of Kircher in the Brockhaus Enzyklopadie, including the wrong fact that Kircher was the inventor of the magic lantern and also noting the resurrection of his research foundation in 1968. This foundation will republish all the works of Kircher through the publishing company of Edizione del Mondo. Haakman noted the publication of the book about Kircher began most extravagantly, but was endlessly delayed and after some years all that resulted was kind of a fancy dummy edition.



After twenty years of dancing on the slack rope, while spending a few millions, Beck comes to rest behind bars. It is a story of illusionists. Haakman draws a parallel with Kircher. He observes most people who come to Kircher were infected by the suspicion of Kircher's mind and of the way he interpreted the sciences as he presented his ideas to the world. Haakman speaks about a kind of paranoia.

The author has spent much time on the works of Kircher. But in point of fact he left a lot of questions unanswered. For example: What about the development of Kircher from the first to the last tome he writes? The writer of the book has a somewhat different opinion of Kircher than this reviewer, but that left the opportunity for new openings and second thoughts. There is another important question: Who draws the wood engravings in Kircher's tomes? What details had Kircher given in his instructions. Many books about Kircher have been published in Amsterdam by Jansson van Waesberge. The name of the wood engraver is probably Cornelis Dekker.

Although it is impossible to give a general idea of the 44 tomes published in a few words, Haakman refers to a certain description of *Mundus Subterraneus* (1678). It is one of Kircher's most mysterious books. His *Oedipus Aegyptiacus* (Egyptical solver of riddles) and *Sphinx Mystagoga* suggest strongly Kircher can translate the hieroglyphs. He published also the *Obeliscus Pamphilius* with the translations of the Pamphilische obelisk. Kircher's adventures around his interpretations of hieroglyphs has been probably one of the reasons of his posthumous reputation as a fraud. In his days Kircher was an authority on science. Famous scientists of his time overwhelmed him with questions. His *Ars Cominatoria* is a systematic encyclopedia from the point of principal ordering of all things. His *China illustrata*, 1667, with beautiful

continued page 13



Kircher cont.

wood engravings is an interesting source of the history of Jesuits in Peking. His *Ars Magnesia* and *Ars Magna Lucis et Umbrae* found high appreciation. Not so scientific is his *Iter Extaticum* (Estatic Voyage), to see as literature, but more as fiction in dialogue style. Near the end of his life Kircher was working on an uncompleted book entitled *Ars Analogica*. It can best be explained in terms of interpretive madness.

In Rome during 1985 the situation concerning Kircher was revised in a publication of the Church by Padre Saverio Corradine. He has reviewed a number of papers in "Enclopedisma in Roma barocca". Such papers as *Athanasius Kircher e il Museo de Collegio Romano* and Kircher and his museum in the Collegium Romano, room of miracles and his scientific museum, are discussed in a *Damnatio Meroriae*. Kircher and his works come under a deep cloud of suspicion as a result of the memoriae.

There have been a number of congresses on Kircher, including one in Rome where Beck writes about an inventory list of the Kircher museum. The Museum Kircherianum was finished in 1876 and the collections have been lost. Haakman has written an interesting novel with a lot of suppositions, but based on true facts.

But, if Haakman speaks about paranoia, he embraced a collection of mental behaviorism. He speculates on a number of rumors around Kircher and how the rest of the learned world condemned Kircher. The academic world has its own way. But when looking at this world we see a number of very intelligent brains. Thomas Mann said: "Genius is a madness". Who can say that Kircher was not a genius? Haakman has written a novel, but none—the less his suggestion that Kircher had the power to influence his admirers into fraud is ridiculous.

Chapter on lantern slides continued

reproduced on a paper print even at its best. All this detail and depth can be transferred to lantern slides and other transparencies.

Lantern-slide Materials. Lantern slides are printed on glass plates of a standard size, 3 1/4 x 4 in., though, probably preferable for a number of reasons, the greater ease of manipulation and the better control of composition being the most important.

Printing slides by contact will be done just as any other contact printing is done, but on a glass plate rather than on a sheet of paper. A frame or box printer may be used, the negative being put in first and the slide on top with the two emulsions in contact. No mask should be used, for absolutely close contact is necessary or blurring will occur. And it must be remembered that blurring that would pass unnoticed on a print will show up seriously on the screen. Any undesired material that may be printed may be masked out later when the slide is bound.

a factor of importance when showing a series of slides

Projection printing makes it possible to use a negative either larger or smaller than the size of the slide, for the image can be either enlarged or reduced. In addition to giving better control over the composition of pictures, it makes it possible to have them all the same size, a factor of importance when showing a series of slides for entertainment purposes.

Masking, Spotting, and Binding. After the plate is dry, it has to be masked to cut out undesirable parts of the image, marked to show the lantern operator which way to put it into the lantern, and bound with a cover glass to protect it from scratches.

There are on the market masks with outside dimensions the same as the lantern-slide plate and with openings of different sizes. They are convenient to use, but, unless one wishes to stock a great number of different sizes, he will often find that he has none that is suitable.

Homemade masks cut from black paper such as comes between the sheets of film or in packages of printing paper are quite satisfactory. They may be made either by cutting a rectangular opening of the desired size in a sheet of the paper or by cutting strips equal in width to the portion it is desired to mask off and fastening these to the slide with a little muci-lage. Still another and very convenient way to mask slides is with strips of the gummed tape used for binding the finished slides. The strips may be stuck to the plate with ease; for wide masking, several strips may be used. Black scotch tape, available in several widths, is also very convenient.

A slide must be marked (spotted) to indicate to the lantern operator which way it is to be inserted into the lantern. The operator, by force of custom, grasps the slide by one corner with the right hand and puts it into the holder of the lantern. The slide maker, if he wishes the image to be erect and right side to, should spot the corner that is to be so grasped, the spot being a small piece of gummed paper about 1/4 in. across.

continued page 14



Chapter on lantern slides continued from p-13

The projection process reverses and inverts the image; if the slide is held so that the image appears as one wishes to see it on the screen and the spot is placed on the lower left-hand corner, the operator, grasping it as described, will get it into the machine correctly. The spotting may be done either before or after binding; if it is done before, there will be no danger of its coming off even with years of use.

It is often desirable to label slides, either pictorial or technical, this labeling being done by pasting to the slide a small piece of paper on which the desired titles or other data have been written. Labeling may be done either before or after binding, but if done before, it will be much more permanent.

Cover glasses for protecting lantern slides may be either bought from a supply house or made from waste plates. The emulsion may be easily removed from the plate by immersing them in a bath of dilute hydrochloric or acetic acid. If many are to be cleaned at once, they may be stacked with a piece of cotton string folded back and forth between them so that the acid will have access to all. After thorough soaking in the acid the emulsion may be washed off in warm water.

Before binding, it is necessary to see that both the plate and the cover glass are free from dust and fingerprints—at least, on the sides that are to be together. The emulsion side of the plate should be dusted with a camel's-hair brush, for if brushed with anything else there is danger of scratching it. The cover glass is bound to the slide with strips of gummed black paper 1/2 in. wide. These should be just long enough so that one strip is sufficient to bind one side. The sim-

plest way to do the job is to cut the strips into four pieces, two equal to the width of the slide and two equal to its length. One of these is dampened with a sponge or piece of absorbent cotton and pressed against the edge of the slide and cover glass, the two being held tightly together between the thumb and forefinger of one hand. A finger of the other hand is run along the binding tape to press it firmly against the two pieces of glass, and the edges of it are then folded down over the face of the plate and cover glass. The other three sides are bound in turn. The binding strips should be applied with care so that the amount folded over the faces of the slide will be equal and straight.

The binding may also be done, though not so simply, by using the full length of the binding strip. The strip is moistened and placed gummed side up on a table, and the slide and cover glass, held vertically, are placed so that one edge is even with the end of the strip. The two glasses are then rolled the length of the strip so that it is stuck to all four edges, the slide being kept centered on the strip. Before the gum has time to dry, the strip is pressed down all around with the finger and folded over the faces of the slide and cover as before.

slides may also be toned

Color. For producing the variety and interest of color in lantern slides, there are available all the methods that are used for making colored paper prints. The simplest variation from cold black tones is the production of warm tones by controlled development. Lantern slides may also be toned by most of the methods for toning paper prints.

If more color is desired than can be produced by toning or staining, the slides may be colored by hand, using either water colors or oil colors as they are used for coloring prints. Slides intended for coloring should be printed to a slightly lower density to allow for the added density of the coloring. Hardened slides are somewhat stubborn about taking color but may be softened slightly by bathing in a weak solution of ammonia.

Hand coloring of lantern slides is a much more tedious and exacting job than the coloring of paper prints, for the image being worked upon is much smaller and the work has to be done more carefully. However, very excellent and beautiful work can be done after some practice.

A very convenient method of displaying or viewing 35-mm. color films such as Kodachrome and Dufaycolor is to bind the films between two pieces of glass and project them with the lantern. This method gives an image that is large enough to be seen without strain and yet has all the coloring and detail of the original. The cover glasses used for this are 2 in. square; therefore, in order to project the slides with a standard lantern, it is necessary to use an adapter which just fits into the slide holder of the lantern and which is so constructed that the small slides may be inserted and removed with ease.



Wheel of Life continued

was an Englishman, who 4 or 5 years previous to Doctor Roget had observed the same phenomenon and noted the incident in an English scientific journal. He never signed his article merely using his initials J.M. So the Zootrope (Zoetrope) came into existence. MacGowan does not mention the Praxinascope at all.

But in another book, Ceram's *Archaeology Of The Cinema*, the Praxinascope is described in great detail. A significant improvement of the Zoetrope because the arrangement of mirrors inside the polygonal drum produced an optical compensation which did away with the phases of darkness between individual pictures. Ceram attributes the Praxinascope to Emile Reynaud.

Now, I previously had mentioned the mysterious J.M. who had written to an English Journal some years before Roget reported the puzzling observations of a picket fence and a passing wheel. But Brian Coes's book entitled *The History Of Movie Photography* made short work of the mystery of J.M. *The Quarterly Journal of Science* for January 1821, published over the initials J.M. an article which called attention to the strange effects when the spokes of a rapidly moving wheel were observed through a picket fence or other regular vertical grille. J.M. it seems were the initials of John Murray, editor of the magazine.

But now the day had come and United Parcel Post had on its second try found me at home. As noted in the Fall/Winter Gazette, Vol. 3, #3 the little philosophical toy was as touted. A very substantial replica of an early day Praxinascope. Oh, I had once assembled a cardboard Zoetrope but I was unprepared for the vivid display of the Praxinascope. Only once before had I had the pleasure of seeing the little device in operation. In the

window of the Barnes Museum located at the time in St. Ives, England a Praxinascope displayed a little dancing girl. And she danced and she danced and she danced. All who passed by on the quite little street were captivated.

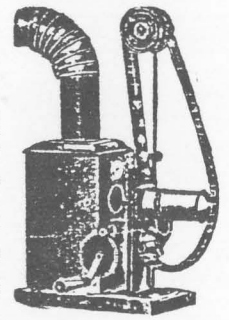
It is quite likely the Barnes Praxinascope was the main reason I desired one of Spira's machines. Fred Spira sent along a catalogue of parts of his camera collection which was exhibited at the George Eastman House in Rochester, New York, September 1980 to January 1981. The display exhibited was not duplicated in any museum in the country. The display was also the only private collection ever shown at the Eastman House. Also shown was what must be Spira's favorite musical Praxinascope. The beautiful little machine is mounted in a lovely hardwood box, probably mahogany, which also contains a musical movement which not only plays 13 different tunes but also rotates the drum and brings the images to life.

In a later memo Fred Spira states he has a slide show regards his optical toys. "Further, you or any other society member interested in persistence-of-vision history would be welcome to visit me and look at my toys." Well, I do not know about you but that is certainly good enough for...

The Old Projectionst. 

WANTED

Film and reel for circa 1910 Kinematograph for both film and magic lantern slides. Write to: Maureen Gunder, 26223 17th Ave. So., Kent, WA 98032, Phone 206-839-2617



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Lantern slides—Industrial, Travel, 3rd World subjects, some tinted. Call or write to: Ned Vawkevich, 11349 Riverside Dr., No. Hollywood, CA 91602, Phone: 818-985-0297

FOR SALE

Keystone slides, 33 Total, Italy, Sicily, USA, Europe, Greece, Syria, Venezuela, Canada, Peru and Jerusalem. Write Michael Wojtowicz, R.F.D. 2, Box 449-1B, Lake Geneva, WI 53147

WANTED

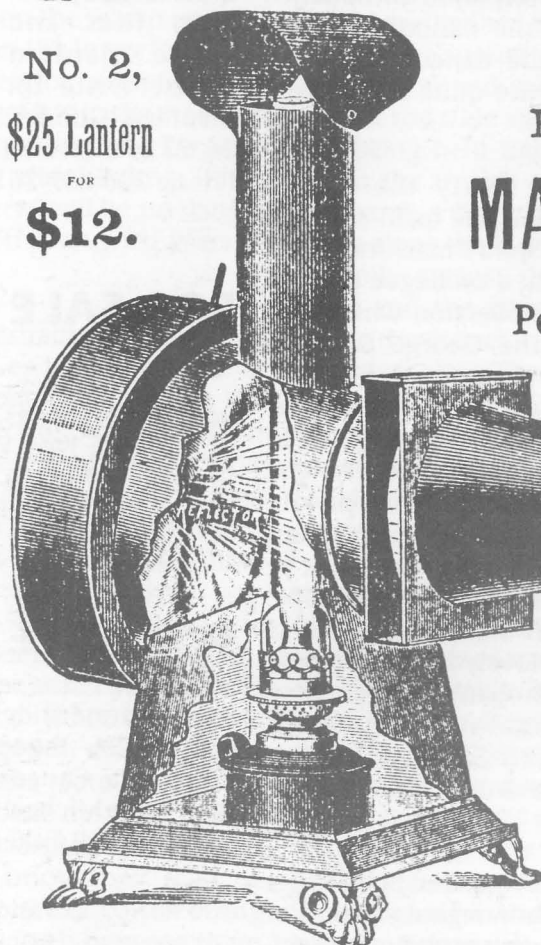
Slides wanted of Yukon-Klondike and North American Indian subjects. (will pay good price), Jim Robb, Box 5132, Whitehorse Yukon, Canada Y1A4S3

WANTED

A lens for Golde Anastigmat. This is a 6 1/2 in. E.F. Projection lens that has a 7/8 in. diameter barrel. Please call or write Larry Cederblom, 1846 South 265th Place, Kent, WA 98032, USA, Telephone (206) 941-0593.



MISCELLANEOUS ARTICLES 40



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